

LITERATURE

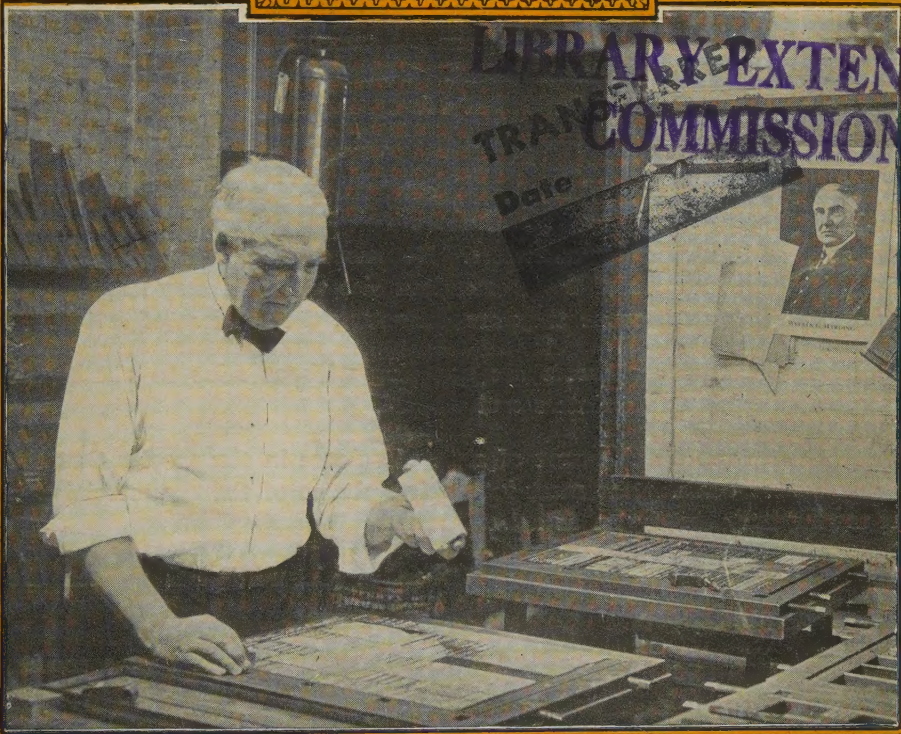
# THE MENTOR

June 1921

HISTORY

NATURE

TRAVEL



COPY, 11, 6, 11

PRESIDENT HARDING IN HIS NEWSPAPER COMPOSING ROOM, MARION, OHIO

## THE PRESS—The Greatest Power in the Land By GEORGE CREEL

First Newspapers in America  
The Greatest Word in English  
Authors and Their Earnings  
The Mystery of Ambrose Bierce

Enter Eugene O'Neill  
The Riddle of Salisbury Plain  
An Insect That Combs Its Hair  
He Conceived a New Universe

THIRTY FIVE CENTS A COPY



# Thirteen Million Persons Will See Motion Pictures Today

---

**E**VERY day 13,000,000 persons in the United States attend motion picture theaters. They spend \$2,000,000 daily to see films in over 30,000 theaters.

Equally impressive would be the figures on world-wide attendance. There is hardly a community in the civilized world where there is not a motion picture theater. More persons get amusement from pictures than from any other form of entertainment. To-day they are universal. They furnish pleasure to the child with but a few pennies as well as to the man of millions.

The production, distribution and exhibition of motion pictures is a major industry. For a number of years it has been ranked well up with the steel and automobile businesses. But moving pictures command new attention, not because of the tremendous size to which they have grown commercially, but because they are attracting the services of artists.

Moving picture producers are spending without stint to obtain the services of celebrated painters and writers.

It is with the development of art and science in the movies that the July Mentor deals. The most interesting phases of the commercial side of the industry are shown as a background.

D. W. GRIFFITH, the "biggest man in pictures," has written the main article.

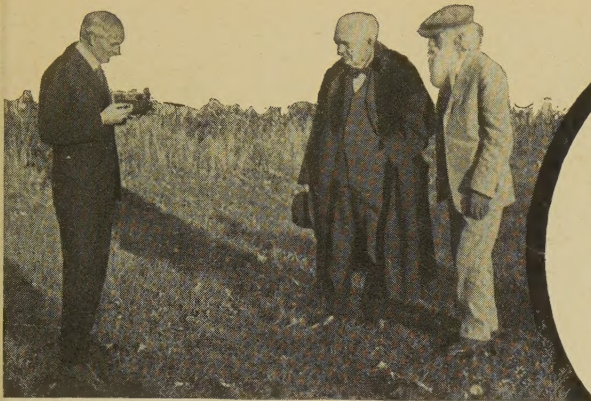
SIR GILBERT PARKER, the famous novelist, tells how scenarios are written.

HENRY ARTHUR JONES, the playwright, who is working on his first scenario, discusses drama and the motion picture.

REX BEACH and RUPERT HUGHES, novelists now writing photoplays, write on other phases of making the photoplay.

THE STORY OF "THE SPIRIT OF '76," the picture that was started as a funny drawing and became the best known patriotic American painting, is told in a special article. There are other special articles on interesting and educational subjects written in the Mentor way.





HENRY FORD

THOMAS A. EDISON

JOHN BURROUGHS

# THREE FAMOUS NATURE LOVERS

## THE TIE THAT BINDS

THESE men were brought together by their common interest in the birds, wild flowers and the growing things. Their annual camping trip was famous all over this country; it was an event in each of their lives. While John Burroughs lived, he probably got more genuine enjoyment out of life than any other ten men. He loved the great outdoors because he knew Nature's secrets, and his keenest pleasure was seeking for Nature's new wonders. Henry Ford recently said, "I believe that if you had offered John Burroughs a million dollars in one hand and the sight of a new bird in another, he would have chosen a sight of the new bird. The very last time he was at my farm he saw a winter bird from the North that he never had seen before, and the discovery filled him with animated interest for days."

As far as human nature is concerned you are no different than John Burroughs, for everyone that is worth while loves the birds and wild flowers. Instinctively you have a desire to know more about the growing things as he had and you can add new interest and new joys to your life as well.

## The Little Nature Library

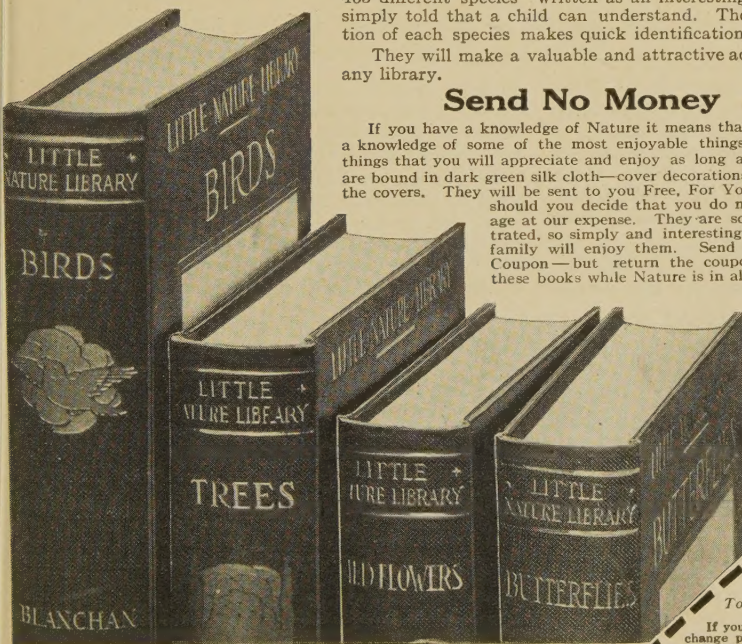
The Little Nature Library covers the most interesting subjects of the great outdoors—the Birds—the Trees—the Butterflies and the Wild Flowers—written by recognized authorities—beautifully illustrated with 144 full page color plates besides 48 in black and white—covering 465 different species—written as an interesting story so simply told that a child can understand. The description of each species makes quick identification possible.

They will make a valuable and attractive addition to any library.

### Send No Money

If you have a knowledge of Nature it means that you have a knowledge of some of the most enjoyable things in life—things that you will appreciate and enjoy as long as you live. These four beautiful books are bound in dark green silk cloth—cover decorations in gold and four color illustrations on the covers. They will be sent to you Free, For Your Approval. Keep them a week, then should you decide that you do not want them simply return the package at our expense. They are so attractively made—so profusely illustrated, so simply and interestingly written that every member of your family will enjoy them. Send no money only the Free Examination Coupon—but return the coupon today, and obtain the benefit from these books while Nature is in all its glory.

<b>BIRDS</b> By Nellie Blanchan Describes 124 Different Birds 48 Full Page Color Plates 300 Pages	<b>TREES</b> By Julia Rogers Describes 63 Different Trees 16 Full Page Color Plates 32 in Black and White 300 Pages	<b>Butterflies</b> By C. M. Weed Describes 109 Butterflies 32 Full Page Color Plates 16 in Black and White 300 Pages	<b>Wild Flowers</b> By Nellie Blanchan Color Key 169 Different Wild Flowers 48 Full Page Color Plates 300 Pages
--	---	--	--



Nelson Doubleday, Inc.,  
Oyster Bay, N. Y. M-6-21

Please send me The Little Nature Library covering the most interesting subjects in nature in four attractive volumes—illustrated with 144 color plates—covering 465 subjects—1,200 pages of clear, readable type for Seven Days' Free Examination. If I keep the books I will send you \$1.50 within one week and \$2.00 each month thereafter for only three months—\$7.50 in all. Otherwise, I will return them within one week at your expense.

Name .....

Street .....

Town..... State.....

If you desire the beautiful three-quarter leather binding, change payments to \$2.50 within one week and \$2.00 month for four months.





**THE MENTOR LIBRARY**  
*The Most Interesting & Instructive Volumes in the World*  
*You must agree with us before you send a Penny —*

**The return of the  
 Coupon *now* brings  
 these Twelve Beautiful  
 Books for a week's  
 FREE APPROVAL**

*3600 Illustrations  
 889 full page gravure plates  
 200 pages of reading  
 100 full page color plates*

*The Social  
 Cross  
 Reference  
 Index*



## There is No Other Work So Valuable as This

**T**HE MENTOR in bound form will prove one of your valued possessions as long as you live. It will not only be valuable to you, but to your children and to your children's children. They will be read and re-read by every member of your family, not only now but for the years to come. Men will find them of great help in their business life. Women will find them invaluable in their work in literary clubs. The children will find them of special help in their school work, for they treat just the subjects they are studying and the beautiful pictures will visualize the subjects so as to make them quickly understood and easily remembered.

This great work has cost hundreds of thousands of dollars. The greatest authorities have been its contributors. Only the kind of material has been selected that will prove of practical help in the educational field. Once you examine this great work, you will appreciate its direct benefit to every member of your family.

There is no other set of books published that contains such wonderful pictures—or that makes

such an interesting set. As a subscriber to The Mentor, you appreciate the value of having the issues in permanent form—and you know the tremendous scope of a year's issues.

In this set are 2,500 pages "chock full" of the kind of knowledge necessary to the "well read" man and woman of affairs. More than 4,500 beautiful illustrations—864 full page gravures—100 full page color plates visualize the subjects, so brilliantly edited and interestingly written.

### FREE EXAMINATION COUPON

**THE MENTOR ASSOCIATION**  
 114-116 East 16th St., New York City

Please send me The Mentor Library in twelve beautiful volumes, all charges paid, for a week's free examination. The set to be bound in a dark green silk cloth and to contain 4560 illustrations, 864 in full page Gravures, 100 plates in full color, and 2500 pages of reading with a separate cross reference index volume. If the Library meets with my approval, I will send you \$4.60 as first payment within ten days from acceptance, and \$5.00 each month thereafter for eleven months. Otherwise, I will return the set to you within seven days.

NAME .....

ADDRESS .....

TOWN..... STATE.....

Five per cent discount is allowed if payment in full is made within ten days after acceptance

### Sent to you for FREE EXAMINATION

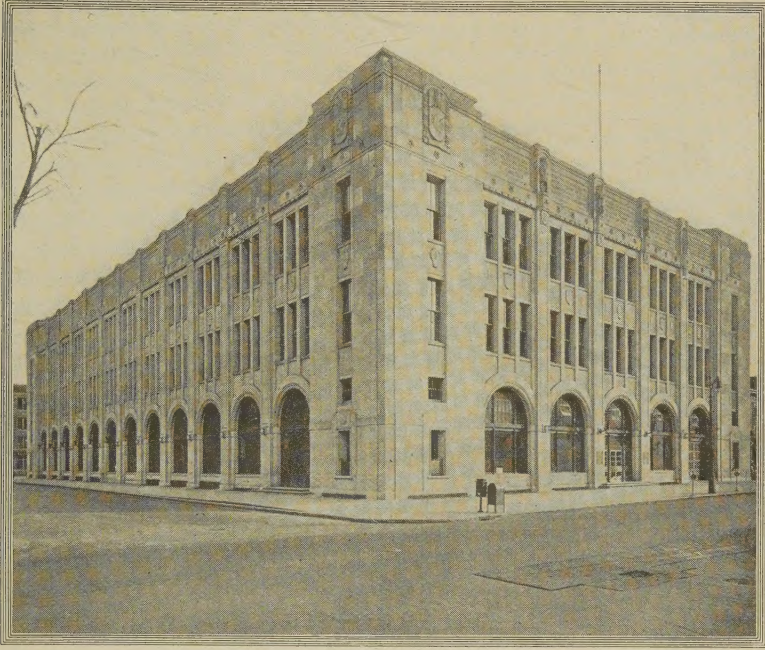
It is sent to you for free examination. Simply send your name and address on the Free Examination Coupon. An examination of the twelve beautiful volumes will afford you evenings of profit and pleasure at no expense whatever to you. We want you to see the Books—yourself. Let them show you the way they will help you—and every member of your family—to a knowledge of the things that make the well educated man and woman. You may keep the volumes for a week and then if you do not wish to own them, simply repack and return at our expense. But a limited supply is to be had so you must be prompt.

Remember the volumes are sent to you at our expense for Free Examination—and only the return of the coupon is necessary—mail it now.

**THE MENTOR ASSOCIATION**  
 114-116 East 16th Street, New York City



## THE GREATEST POWER IN THE LAND



Ewing Galloway Photo

A MODERN NEWSPAPER PLANT

*"The press is the greatest private power in the world today, in fact the mightiest public power for that matter. Through its eyes and ears we see and hear the activities and declarations of the world, of the federal, state and city governments, of our public men and fellow citizens. A country's dependence upon the faith of the press is profound, for we know only what it tells us."*

—GEORGE CREEL





OLD "NEWSPAPER ROW" NEW YORK CITY—ABOUT 20 YEARS AGO

Park Row was for years, the home of New York journalism. The tall structure at the left is the *World* building. The little old building next housed the *Sun*. Next is the *Tribune* building; then the handsome building that was the home of the *Times* for years. In the last building at the right the *Press* was published, and the *Journal*, afterwards the *American*. The old *Herald* building was a block below



# THE MENTOR

June 1, 1921

W. D. MOFFAT,  
Editor



Vol. 9 No. 5

GUY P. JONES,  
Managing Editor

RUTH W. THOMPSON, Assistant Editor

Published monthly by The Crowell Publishing Company, 114 E. 16th St., New York, N. Y.

George D. Buckley, President      Lee W. Maxwell, Vice-President and General Business Manager  
Thomas H. Beck, Vice-President      J. E. Miller, Vice-President      A. E. Winger, Treasurer  
A. D. Mayo, Secretary

Subscription \$4.00 a year      Foreign postage 75c. extra, Canadian postage 50c. extra      Single copies, 35c.

Entered as second-class matter, March 10, 1913, at the postoffice at New York, N. Y., under the act of March 3, 1879.  
Copyright, 1921, by The Crowell Publishing Co.

LIBRARY EXTENSION  
COMMISSION

## THE PRESS

THE GREATEST POWER IN THE LAND

By GEORGE CREEL

IN 1850 the aggregate circulation of the fifteen dailies published in the City of New York was less than 130,000, and the printing of 18,000 eight-page papers in an hour was justly regarded as a mechanical achievement worthy of extended comment. Today it is a second rate metropolitan daily that does not have its circulation well up into the hundreds of thousands, and in the basement of the average plant are great presses able to turn out close to four hundred thousand sixteen-page papers in an hour.

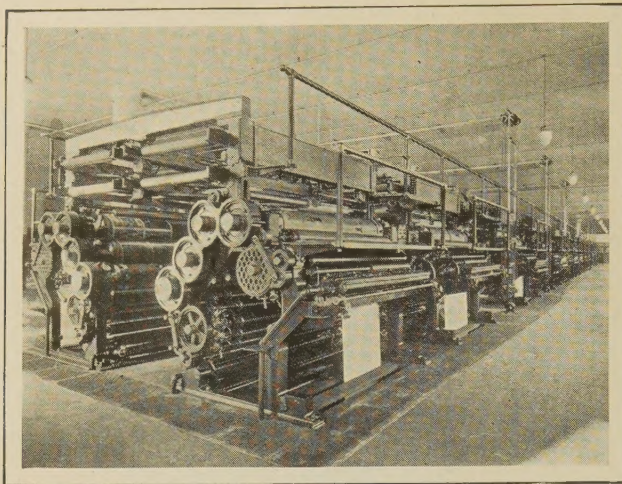
The newspaper has become one of the great American industries in point of millions invested and thousands employed. Its true importance, however, cannot be reckoned in terms of dollars and cents, for the newspaper does not traffic in materials, but trades entirely in that elusive com-

modity known as Public Opinion.

The day of the "personal editor" has passed—Henry Watterson was the last of the famous line of Greeley, Raymond, Webb, Dana, Pulitzer and Nelson—but the influence of the press is far mightier at the present than when the giants of the old journalism made every campaign a personal battle, leading hosts in person.

It is the influence that the *monopoly* of any one thing is always bound to wield. And in the matter of intelligence—the collection and dissemination of news—the press has an iron-bound monopoly. Neither the government nor the states nor any of our cities, save a radical few, have dared to experiment with an official newspaper of any sort, for while the favoring arguments are many, the dangers outweigh the advantages.





Ewing Galloway Photo

## THE PRESS OF TODAY

This battery of 24 units turns out 432,000 16-page newspapers in an hour. White paper is fed to the units from rolls under the floor

## SECRET OF POWER

When a mayor speaks, therefore, or a governor, or even a president, his words are not heard beyond the sound of his voice unless the press comes to his aid. Were it not for the correspondents sitting in the galleries of the Senate and the House, not only would the people remain in ignorance of the activities of Congress, but in all likelihood they would not know that the august body was in session.

In equal degree the press is our one medium of contact with the outside world. What would we know of Europe, South America and the Orient but for the cabled reports that reach us through the medium of the morning and evening papers? Only what letters might convey, the lectures of returned travelers or articles in the magazines.

It is easy to see, therefore, that the press is the greatest private power in the world today, in fact, the mightiest public power for that matter. A country's dependence upon the

faith of the press is profound, for we know only what it tells us.

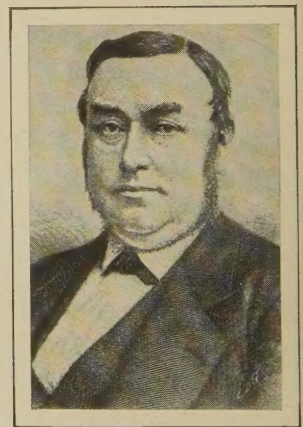
## PRESS ITS OWN CENSOR

The American press kept this faith during the Great War. From beginning to end there was no press-censorship law in the United States. The newspapers at all times were their own and only censor. The desires of the Government with respect to the concealment of military plans, policies and movements, were set forth in cer-

tain specific requests. No statutory enactment stood behind them. Their observance rested entirely upon the patriotism of the individual editors.

Our European comrades-in-arms viewed the experiment with amazement, not unmixed with anxiety. In every other belligerent country censorship laws established iron rules, rigid suppressions and drastic prohibitions carrying severe penalties. Yet the American ideal worked! There were violations, as a matter of

course, and papers holding to the unwritten agreement suffered injury from papers less careful and less honest; but with very few exceptions the press of the United States kept the faith.



GEORGE W. CHILDS

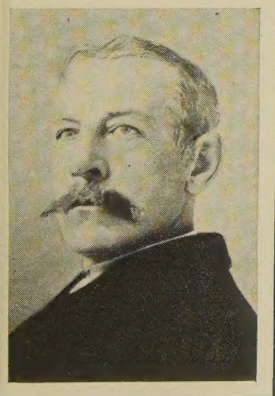
Founder of the Philadelphia Public Ledger



## THE WEAKEST POINT

The weak point in the case of the press is the persistence of the "party organ," the truly amazing tradition that puts so many papers into what is nothing more than spiritual bondage. This operates inevitably against the educational value of the press.

Automatic support contributes as little to intelligent discussion as automatic attack. Just as Democratic papers feel constrained to "point with pride" so are Republican papers constrained to "view with alarm." As a consequence few issues are presented as a whole, fairly and interpretatively, but one side is put forward in flat antagonism to the other, compelling the reader to make a choice between two distorted representations. Great changes are being worked, however, and the power and prosperity of independent journals makes it certain that another decade will witness the disappearance of the "party organ."

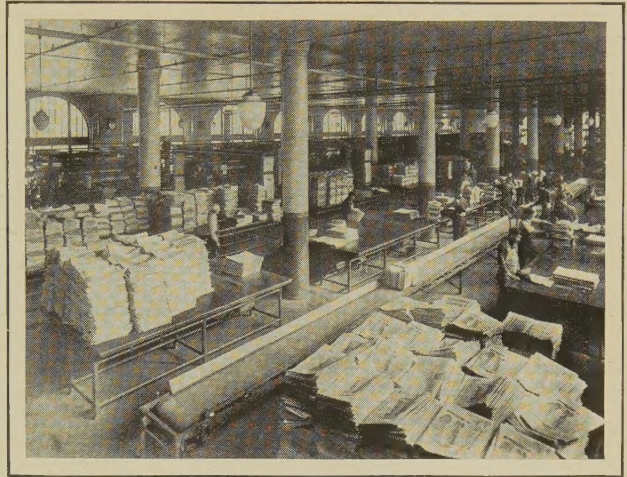


Charles Ritzman Photo

**JAMES GORDON BENNETT  
THE 2ND**

Who developed the *Herald* enterprise that his father founded

Coming down to the mechanism of the press, the heart of any paper, when all is said and done, is the telegraphic news. This is furnished for the most part, by three great press associa-



Ewing Galloway Photo

### THE TRAFFIC DEPARTMENT

The mail room of a modern newspaper plant. Conveyors carry the papers, counted and piled, to the tables where they are made into bundles for the mails and city distributors

tions—the Associated Press, the United Press and the International News Service. The Associated Press is one of the world's most remarkable examples of co-operation, for the member papers own and control. The United Press is a product of the Scripps organization, formed originally to serve the Scripps chain, but broadened until it sells its service today to any paper willing to purchase. The International News Service was organized primarily to serve the Hearst papers, but like the United Press, has widened into a field of general service.

The Associated Press, except in the case of South America, is almost purely domestic in its operations, working internationally through contracts with Reuters and Havas, the respective official press associations of England and France. The United Press and the International News, however, sell abroad as well as at home, and regard the world as their field.

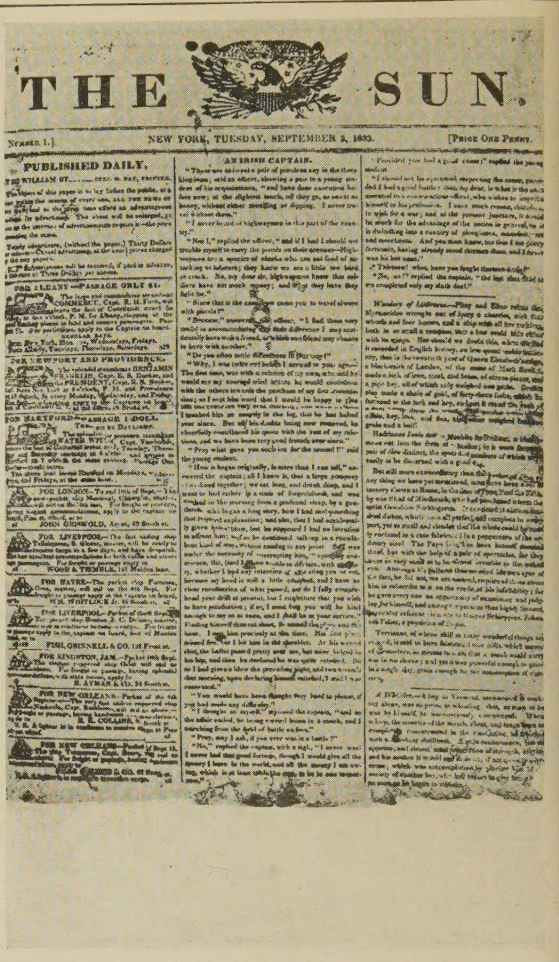


The continued success of these press associations is entirely dependent upon accuracy. In the case of the Associated Press, a mistake is brought instantly before the governing board, and as the membership includes dailies of every political faith, even a suspicion of political bias is made the subject of unsparing investigation. As for the United Press and the International News Service, inaccuracy or partisanship means loss of clients, a commercial check that works automatically.

These three press associations supply the major portion of the newspapers of the United States with all the telegraphic news. Almost every important daily, however, maintains its Washington correspondent and the great metropolitan newspapers evidence a growing tendency to build an independent machinery of their own. Many of the New York, Chicago and Philadelphia newspapers maintain offices in the principal European capitals and their cable tolls alone in the course of a year run from fifty thousand to two hundred and fifty thousand dollars.

## THE WORLD ITS FIELD

Important events are always made the subject of special correspondence. When President Wilson went to Paris, a transport was devoted to the exclusive use of the correspondents who accompanied him. Pershing went into Mexico on the punitive expedition with almost as many correspondents as soldiers and when Roosevelt came out of the jungle at



FIRST NUMBER OF THE NEW YORK SUN

the head-waters of the Nile, he was met by a full score of correspondents. Wherever there is war, political ferment, excitement, adventure or the unusual, the special correspondent is sure to be found, eager, active, resourceful and tireless.

In the newspaper office itself, there is an organization almost military in its precision and speed. Contrary to the general theory of "one man power," the central control is usually vested in a council composed of the owner, if the owner happens to be a newspaper man, the managing editor,





AN EARLY "EXTRA"

Published on the arrival of a ship from England. (Lower) *Sun* and *Herald* offices in the pioneer days

the editor-in-chief and at times the city editor, the Sunday editor and some of the editorial writers. This council is the board of strategy, deciding as to policies and positions, attack and defense, going over the happenings of the day and considering the news from all of its angles. Aside from the value of general suggestion, there is the even larger necessity of assuring unity of effort and guarding against cross purposes.

From this council the editor-in-chief returns to his staff, and after

holding discussions as to the subjects to be treated, makes his assignments. In the old days it was a common practice for one man to fill the editorial columns, but now these columns are subjected to an intelligent subdivision that gives each writer a chance for study and independent investigation.

## HOW NEWS IS GATHERED

Outside of the editorial page, the managing editor is in entire charge of the paper, with the city editor and the telegraph editor as his chief aids. The city editor is in command of the reporterial staff, that body of brisk young men who penetrate into every phase of the city's life and activity. Most of the work is a matter of "runs" that is, the stationing of men at established sources of news, such as the police courts, the police stations, the law courts, the mayor's office, etc. Then there are assignments—the dispatching of men from the office to handle "stories" that call for particu-

lar investigation, to interview distinguished arrivals, to follow up a "story," etc.

The evening papers, owing to the necessity for high speed, usually operate under a re-write system; that is, the reporter is merely a "leg man" who telephones in the facts to the office where another man whips them into printable form. The morning papers, however, have more time and it is usually the case that the reporter returns to the office and writes his own story.



When the copy leaves the reporter's hands, it goes to the city editor, who passes upon it generally, then to the copy desk, where it is edited and given head and sub-heads, after which it is passed to the city editor who is the final arbiter, subject to his own decision to refer most matters to the managing editor. The whole process constitutes a fairly efficient check, and this is reinforced by the growing practice of refusing to print a "personal story" until honest effort has been made to get the statement of the "other party." However, the emphasis upon speed makes this effort more of a promise than a performance.

## THOUSANDS OF DOLLARS SPENT

The telegraph editor in the modern day is in direct touch with his wires.

Into his hands, direct from the telegraph instrument itself, comes the news of the country and the world, and from this mass it is his business to select the vital and exclude the unimportant. Thousands of dollars in cable tolls are thrown into the waste basket every day, what with rejections of the whole or unsparing "cuts."

Before a paper is "put to bed," another council determines "make up." This is usually composed of the managing editor, the city editor and the head of

the copy desk, and it decides as to the relative importance of news—what "stories" shall go on the first page, the second page, the third page, etc. These decisions are of the highest importance, for the front page, particularly, is the show



BEN DAY

Founder of the penny newspaper and inventor of printing processes



© Underwood & Underwood

THE EYES AND EARS OF THE PUBLIC; NEWSPAPER CORRESPONDENTS AT THE WHITE HOUSE



window of the newspaper store.

Fixed departments, like sport, society, music, art and the drama, are somewhat exempt from the iron routine of the office, although subject, in the majority of cases, either to the supervision of the city editor or the managing editor. These departments are generally handled by specialists who "sign their stuff," or as they are somewhat rudely called by the reporters—"sacred cows."

It is when one comes to the Sunday paper that the tremendous sweep of the modern daily becomes so very evident. Twenty-five years ago news had a very narrow definition, but today it takes in every field of human interest.

The old-time newspaper held closely to a restricted province, Greeley

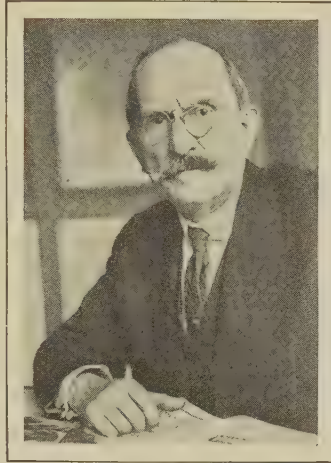
going so far as to exclude dramatic criticism from his idea of news. There were few illustrations and few

adventures into any field other than those of political opinion and actual occurrences of the day. People bought *Puck* and *Judge* and *Truth* when they wanted "comic stuff"; they found their cartoons in periodicals like *Harper's Weekly*, women readers their fashions in the women's magazines; they looked for illustrations in *Leslie's* and other similar magazines; the theatre art had its own

voices and so did sport, music, art, literature and society.

## COVERS EVERY FIELD

The Sunday paper of today has its book section in which the latest publications are reviewed by the



**FREMONT OLDER**

An editor who cleaned up a city. The San Francisco graft prosecution, which shook the city to its foundations, was the result of Older's long newspaper campaign for civic decency.



Cwing Galloway Photo

THE PHOTO ENGRAVING ROOM, ONE OF THE IMPORTANT DEPARTMENTS OF THE MODERN NEWSPAPER



most competent critics; its sporting section, the editor of which thinks nothing of paying thousands of dollars for a signed article from some champion; its society section, its costly "comic supplement," its very beautiful rotogravure section and its highly specialized treatment of music and the allied arts, the whole a tremendous volume without its parallel since Caxton.

This very size is its weakness, but it is a weakness that is being cured by natural remedies. The increasing cost of paper due to shortages in supply, is forcing reduction, not only in size but in the number of "extras." Aside from this, competition is proceeding along saner lines, with larger emphasis being placed upon quality rather than mere quantity.

Crowded subway trains and street

cars are having their effect upon the size of the American newspaper. Readers are unable to handle large sheets conveniently. Economy of time is made imperative by living conditions in the large cities and newspaper men are finding out that the short article is the one most read by busy people. As a result some of the largest newspapers are condensing their contents to the least possible compass and there is one paper, at least, that has trimmed its pages to accord with the restrictions of rapid transit.

There is, too, a growing understanding of their responsibility in the part of owners—a responsibility bred by the patent fact that the press, while private in its ownership, is, nevertheless, a public utility in every sense of the word.



© Underwood & Underwood

COMPOSING ROOM OF PRESIDENT HARDING'S "MARION STAR," A TYPICAL TOWN PAPER



# HOW NEWS GETS INTO PRINT

## TOLD BY THE CAMERA MAN



THE STORY OF THE NEWSPAPER "STORY," AS A REPORT OF A NEWS EVENT IS KNOWN TO NEWSPAPER MEN, FROM THE MOMENT IT "BREAKS," I. E., COMES TO THE ATTENTION OF THE NEWSPAPER, UNTIL IT IS READ BY THE BUYER OF THE PAPER. . . . . FIRE BREAKS OUT! ALARM BELLS RING IN FIRE AND POLICE STATIONS. FIRE FIGHTING APPARATUS IS RUSHED TO THE SCENE (THIS SET OF PICTURES WAS MADE ESPECIALLY FOR THE MENTOR IN THE OFFICES OF THE BIGGEST NEW YORK NEWSPAPERS)





THE NEWSPAPER REPORTER, ON DUTY AT THE DISTRICT POLICE STATION, HEARS OF THE FIRE FROM THE MAN THAT KEEPS THE POLICE BLOTTER, A STATION JOURNAL IN WHICH ARE ENTERED REPORTS OF POLICE ACTIVITIES. HE "TIPS HIS OFFICE TO THE STORY," THAT IS, REPORTS THE NEWS TO THE CITY EDITOR, AND REMAINS AT HIS POST TO AWAIT OTHER NEWS



THE CITY EDITOR, WHO HAS CHARGE OF THE COLLECTION OF LOCAL NEWS, ASSIGNS A REPORTER FROM THE OFFICE TO "COVER" THE FIRE. IF IT IS A MORNING NEWS-







AT THE SCENE OF THE FIRE THE LEG MAN GETS HIS FACTS TOGETHER AS RAPIDLY AS POSSIBLE AND TELEPHONES THEM TO A "REWRITE MAN" IN THE NEWSPAPER OFFICE, WHOSE JOB IT IS TO WHIP INTO READABLE SHAPE THE FACTS GIVEN HIM









THE "COPY DESK" IS THE NEXT TO HANDLE THE STORY OF THE FIRE. HERE THE REWRITE MAN'S "COPY," AS IT IS CALLED, IS EDITED FOR THE PRINTER AND A





THEN THE LINOTYPE OPERATOR PUTS THE COPY INTO TYPE. ANOTHER OPERATOR SETS THE HEADING. THESE ARE PROPERLY ASSEMBLED BY ANOTHER PRINTER AND DELIVERED TO THE "MAKE-UP" MAN



# PIONEERS OF THE

## SAMUEL BOWLES: A New England Editorial Conscience

THE "Springfield Republican," was founded in 1824 by the first Samuel Bowles, carried on by the second and great Samuel Bowles, and turned over to the third Samuel Bowles. The second Samuel Bowles, born at Springfield, Mass., in 1826, inherited the New England conscience, and applied it in the direction of his paper, which attained nation wide influence through its vigorous and consistent denunciation of corrupt leaders and their connection with politics. Once, when Bowles visited New York, "Jim" Fisk, whose activities the "Republican" had frequently assailed, had the editor arrested and locked up in Ludlow Street Jail, a proceeding which served only to awaken the public to the sense of the debt owed to Bowles.

## HORACE GREELEY: The Oracle of the Fireside

THERE is a saying that up-state farmers are still voting for Horace Greeley. If they do not actually vote for him they quote his opinions as vehemently as if he were still a living figure in the "Tribune" office, stirring a nation by editorials dashed in his atrociously illegible handwriting. Greeley, born on a remote New Hampshire farm in 1811, arrived in New York an awkward, friendless boy with only \$10 in his pocket. Forty years later he said: "For forty years I have been trying to get a day to go a-fishing." That utterance told the story of the unswerving application that made him a power in American journalism, the political personality, after Lincoln, the most revered and hated in the Republic, and, through the Civil War years, the incarnation of the spirit of Abolition.

## THURLOW WEED: The "Man Behind the Scenes"

IN the secret heart of Thurlow Weed of the "Albany Journal" there was less love for journalism than lust for power. He was the "Man Behind the Scenes"; the first real political boss of New York State. Like Greeley, he was a product of the school of American newspaper makers. Born at Cairo, New York, in 1797, he began to make his own living at the age of eight. Then for a dozen years he drifted from town to town, from paper to paper, as a journeyman printer. His work as editor began with the Rochester "Telegraph," and he launched himself into politics at about the same time. It was in 1818 that he started the "Albany Evening Journal," which he controlled so, vigorously for thirty-five years.

## JAMES GORDON BENNETT, Sr.: An Editor of Great Enterprise

"ONE man in a cellar against the world." That man was James Gordon Bennett when, in 1835, he founded the "New York Herald." In addition to fighting the world, he did all his own news collecting, wrote the entire paper, kept the books, and made out the bills. Scotch by birth, Bennett came to America in 1819, and flung himself into the journalistic arena in the brave, swashbuckling days when "pestiferous calumnies" and "leprous slanderer" were tempered epithets of editorial exchange. He was one of the greatest news men that this country has ever produced, for the reason that news was the very fiber of his being. He was knocked down, and he made it news; he was horsewhipped, and he made it news; he engaged to marry, and he made that news, too. With him everything public and private meant news.

By ARTHUR  
FORMER EDITOR



# AMERICAN PRESS

EDWIN LAWRENCE GODKIN: The Spirit of Civic Reform

WHAT can one expect of New York, with the 'Sun' in the morning making vice attractive, and the 'Post' in the evening making virtue repulsive?" That was a saying of twenty odd years ago when the "Sun" and the "Evening Post" were accepted as reflections of the vigorous personalities of Charles A. Dana and Edwin Lawrence Godkin. Born in Ireland, and educated at Queen's College, Dublin, Godkin came to this country during the Civil War, and in 1865 assumed the editorship of the "Nation" which, sixteen years later, was merged with the "Evening Post." For seventeen years, from 1883, when he succeeded Carl Schurz as editor-in-chief, Godkin was at the head of the "Post" and made it the outstanding organ of reform and the scourge of the political wrong-doer.

CHARLES A. DANA: The Spokesman for Human Interest

DANA brought to newspaper making not only great natural talent, but a ripe and rich scholarship. He was born in New Hampshire in 1819, educated at Harvard, and shared in the historic Brook Farm experiment, there teaching Greek and German in addition to waiting on the table. Joining the "Tribune" staff under Greeley in 1847 as city editor at a salary of \$10 a week, he became a power in the paper, leaving it in 1862. In 1868 he obtained control of the "Sun," and through it wrought a revolution in journalistic methods. He once said: "A man at a dinner table who gives you his opinion about everything on earth is a bore. So is a newspaper." That was his editorial creed. The keynote of his school of journalism was "human interest."

HENRY WATTERSON: A Clarion Voice of the Southland

HE has passed his eightieth birthday, and the years have served only to mellow the kindly feeling that his countrymen, both of the North and of the South, have always had for Marse Henry." He was born at Washington, D. C., in 1840, and in the Civil War served in the Confederate Army as *aide-de-camp* to Generals Forrest and Polk. Yet intensely Southern as his sympathies have ever been, no man has done more to bridge this chasm between North and South. His connection with the Louisville "Courier-Journal" began in 1868, and in 1872 he was one of the leaders of the liberal movement. Today, Henry Watterson is the last surviving editorial figure linking us with the giants of the sixties.

JOSEPH PULITZER: Founder of a New Journalism

IF he had not gone blind he would have owned all the money in the world," some one said of Joseph Pulitzer at the time of the great editor's death in 1911. Yet, when half a century before, he landed in this country from his native Hungary, where he was born in 1847, he was a poor boy, unable to speak English. After serving as a soldier in the Union Army in the Civil War, he went to St. Louis, and became a reporter on a German newspaper. He had an encyclopedic mind and an insatiable ambition. While inventing new methods of news gathering, his editorial page remained ever his hobby. When the New York "World," under his direction, was at its zenith of success, he devoted considerable time to travel. But every morning the paper's leading editorials were cabled to him across the seas. He was the real editor.

MAURICE  
BOOKMAN



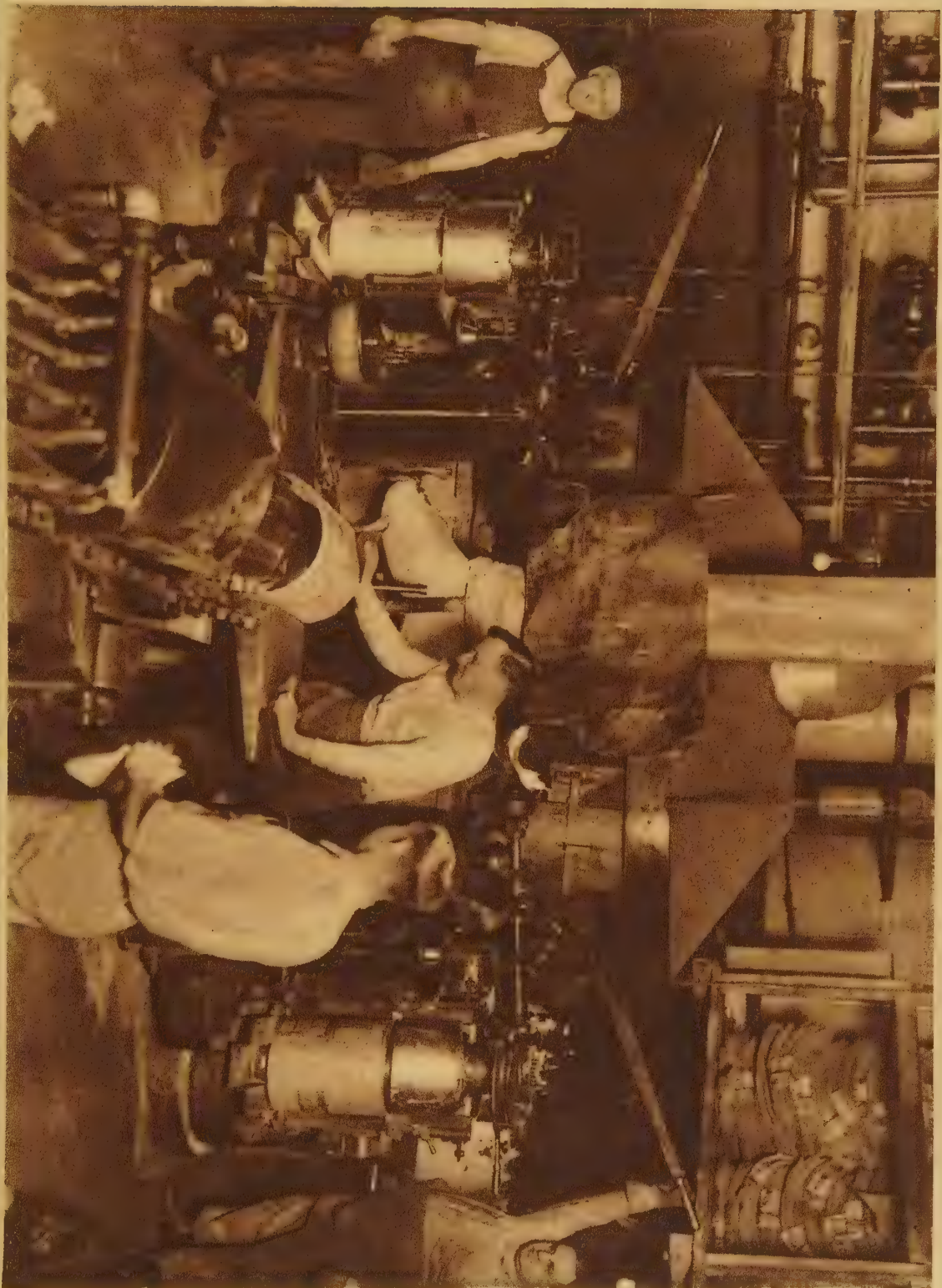


THE MAKE-UP MAN PUTS THE TYPE INTO "FORMS". FROM EACH FORM, PLATE THAT WILL PRINT ONE PAGE OF THE BOOK.





MATRICES AND MOLDING OF THE FODDER ARE MADE IN THE CASTING ROOM, AND METAL IN AFTER-GLOW FROM THEM. THE CASTING MACHINE CHURNS TRAMS AND OTHER







WHITE PAPER WOUND IN ROLLS FEEDS THE MODERN HIGH SPEED NEWSPAPER PRESS AND IS USED IN SUCH QUANTITIES THAT NEWSPAPERS MUST HAVE LARGE STORAGE SPACE AVAILABLE TO ACCOMMODATE A FEW MONTHS' SUPPLY



THE PLATES FROM THE STEREOTYPE ROOM ARE CLAMPED TO THE CYLINDERS. AN ELECTRIC CONTROL BUTTON IS TOUCHED AND PAPERS CUT, FOLDED AND COUNTED, ISSUE AT TREMENDOUS SPEED FROM THE PRESS. A "FLY BOY" REMOVES THEM FROM THE FOLDER





THE MAIL ROOM GETS THE PRINTED PAPERS AND WRAPS THEM FOR DELIVERY TO THE CIRCULATION DEPARTMENT OR TO THE POST OFFICE

AUTOMOBILE TRUCKS CARRY THE PAPERS TO SECONDARY DISTRIBUTION POINTS—NEWSBOYS-NEWSSTANDS AND, IN MOST CITIES, CARRIER BOYS WHO DELIVER THEM







BEFORE THE LAST FLAME IS EXTINGUISHED THE NEWSBOY OFFERS A PAPER  
CONTAINING THE STORY OF THE FIRE

## DANA—MASTER OF FACTS

Charles A. Dana, one of the great group of editors that flourished before and during the Civil War, was a master of facts. The following intimate picture of Dana is given by Chester S. Lord, for many years closely associated with him as managing editor of *The Sun*.—*Editor*.

THOSE fortunate persons who worked under Charles A. Dana and who knew him well cannot but recall his inspiring leadership, his kindly disposition, his gracious personality, his inborn refinement, his high ideals and his supreme ability as an editor. Dana was educated, scholarly, versatile, and possessed more information than his contemporaries—indeed, few men have ever lived who knew so many facts. Quite as able as the others in political knowledge and as expert in political writing, Dana was additionally learned in literature, in language, in science and philosophy, in art, music and human progress in all its ramifications. He talked in six or seven languages and he read as many more. He was an authority on Chinese porcelains. He knew by sight and by name almost every tree and shrub and flower that grows in America.

It was Dana who gave *The Tribune* its reputation for literary excellence. He was its managing editor for ten years just preceding the Civil War and he gathered about him a staff of writers and editors that hitherto had had no equal in American journalism—and they made a great newspaper. He was equally happy in the choice of his assistants when in later years he edited *The Sun*. The staff adored him as their chief, admired his editorial skill, had absolute confidence in his editorial judgment. He mingled with them, encouraged, praised and criticized in any way they recognized as just and helpful. He loved newspaper work and his enthusiasm penetrated the very marrow of his helpers.

Especially did he encourage good writing. One morning he summoned a young re-

porter just on the staff and holding a slip cut from the *Sun* said: "I understand you wrote this. It is very nicely written—very nicely expressed. I congratulate you, and I thank you for writing it for my news-

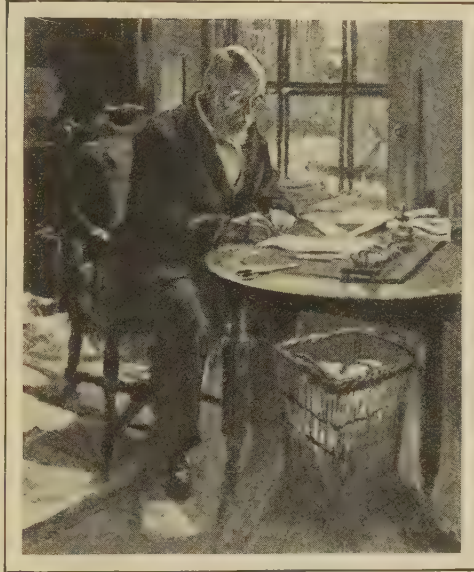
paper." It was a brief report of a breach of promise court case, in which it was admitted that the young man had not made a direct proposal; but what had attracted the chief was the judge's charge in which he said that "the glance of the eye, the modulation of the voice and the caressing touch of the hand were in themselves overtures that the young woman might reasonably accept as proposals of marriage."

For the obvious and the commonplace Dana had little use. "We must attract attention: we must make the paper inter-

esting; we must make it talked about" was one of his admonitions. His criticisms were constant but almost always were kindly and welcome. He raised a great rumpus one morning over a news report of a prize fight in Hoboken between third-rate pugilists. "It is a miserable account of a bully good fight," he said. "Don't send a boy to do a man's work."

Always in full vigor of physical health, Dana enjoyed his work and enjoyed life. He was patriotic. He championed freedom and equality, the upbuilding of intellectual life and the refinement of social life. On occasion he wrote with a wonderful nicety of language; again with vigor and clearness; but when moved to wrath, with an audacity akin to ferocity.

Aside from his own superior workmanship his greatest editorial asset was the ability to gather bright men about him and inspire them to greater zeal, to eagerness or to enthusiasm for their work.—*Chester S. Lord*.

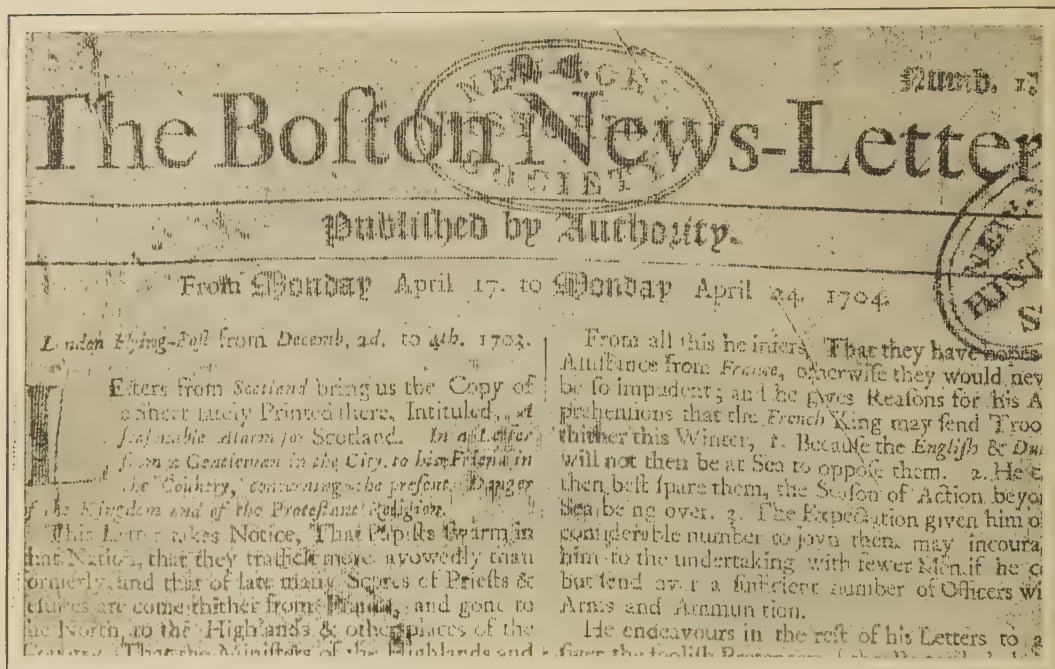


DANA AT WORK

Notable among the contents of his ultra plain office were a stuffed owl, a dictionary and a world map



## FIRST NEWSPAPERS IN AMERICA



Courtesy N. Y. Historical Society

THE first purveyor of news in New England, which is to say on the continent, was Benjamin Harris, an Englishman of eccentric reputation. He advertised to furnish the country every thirty days with a report of "such considerable things as had arrived unto his notice." On September 25, 1690, *Publick Occurrences* was issued from a Boston coffee house, of which Harris was proprietor. For "reflexions" on his Indian policy distasteful to the Governor of Massachusetts, the small quarto sheet was suppressed. It was never revived after the first edition.

Fourteen years later (April 24, 1704), John Campbell, postmaster of Boston, brought out the *News Letter*. Part of the space was given to reprints from London papers. Local items in the first issue dealt with births, deaths and sermons. A report of a naval battle between England and France gave a "flip" to the otherwise staid columns. Subscriptions and advertising were received at the Post Office. The avowed purpose of the publisher in promoting the journal was to add to his scanty income as postmaster.

The *News Letter* was regularly published for fifteen years, and during this time it had

From all this he infers, That they have no Assistance from France, otherwise they would ney be so impudent; and he gives Reasons for his Apprehensions that the French King may send Troops thither this Winter, 1. Because the English & Dutch will not then be at Sea to oppose them. 2. He then best spares them, the Season of Action being over. 3. The Expectation given him of considerable number to join them, may incourage him to the undertaking with fewer Men, if he can but send over a sufficient number of Officers with Arms and Ammunition.

He endeavours in the rest of his Letters to give the foolish

no competitors. In its heyday it had a circulation of 300 copies. When Campbell was ousted from the postmastership, the new postmaster started a paper of his own, *The Boston Gazette*. The printer was James Franklin, brother of the celebrated Benjamin. During the next twenty years the *Gazette* was published by half a dozen Boston postmasters. As the *Massachusetts Gazette*, it became a power in the Colonies.

James Franklin founded the *New England Courant*, and in 1729 his illustrious brother established the *Pennsylvania Gazette* in Philadelphia. At the beginning of the Revolution there were about thirty newspapers published in the Colonies.

The first New York journal (1725) was printed on the press of William Bradford. It was called the *New York Gazette*. Bradford, a famous printer, had given young Benjamin Franklin work, when he ran away from Boston, and he was responsible for Franklin's going to Philadelphia. The oldest New York newspaper now published under its original name is the *Evening Post*. It was founded one hundred years ago by Alexander Hamilton and John Jay. For half a century William Cullen Bryant was its editor-in-chief.

## THE GREATEST WORD IN ENGLISH

By EDWARD W. BOK, Editor and Author

ASK a hundred men to choose the greatest word in the English language and it is hardly likely that any two will agree. And yet if we scan the present horizon of political, economic, social and moral problems, domestic or foreign; if we approach the language with the idea of selecting the greatest word in it, as adapted to present needs, this one word naturally rises from all the other thousands and stands out supreme. It is the one word which, functioning in its fullest sense, would set to rest the world's problems, and it is because of its tremendously vital import to the needs of the present that it becomes, in my way of thinking, the greatest word in the English language.

It isn't Love, it isn't brotherhood. It isn't friendship. It is the word that embodies the spirit of all these words.

The word is, *Service*. Not the service that serves only self, but the service that labors for the interest of others, and thus becomes

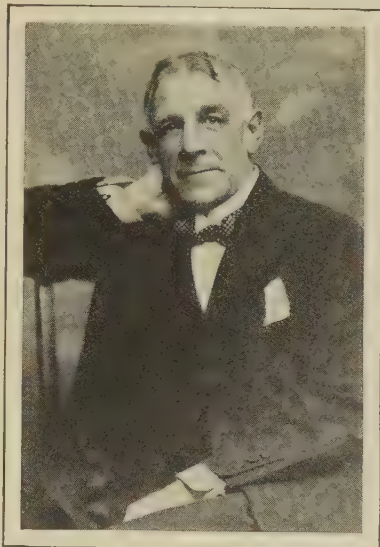
the finest and best service to ourselves. Scale the word as you like, let it run the gamut of Life in all its phases, and it holds its high place in the lives of men.

Naturally as one goes up the scale, the word assumes a more vital and far-reaching import. The greater the influence of the man who serves, the greater the extent of service. And so, when a man reaches the point where his life and his lifework influence the lives of others, or molds the opinions of others, the word takes on a significance of incalculable value. Whether this man shapes a newspaper editorial, or writes a magazine article or a book, if he is imbued with the idea of service, his work becomes potential. We realize too little in these days of much writing and hasty reading the responsibility of the printed word and the vitality of the thought we shape and send out. A true conception of service would, in the finest

sense, revolutionize our newspaper press.

If an editor is content with simply making an assembly of stories and articles in his magazine, he does not, to my mind, fulfill his responsibility. Editorship is a stewardship to be discharged high-mindedly—and that means service to the public. Some editors accept this interpretation of their responsibility, and their periodicals stand

among the distinguished successes of the day. Take the *New York World*, for instance, when it secured from its readers the means for the pedestal on which the Bartholdi statue today rests in New York harbor. The *Chicago Tribune* is another instance with its advocacy of a safe and sane Fourth of July. Likewise the weekly, *Life*, with its splendid enterprise, the "Life Farm" for poor city children. The *New York Times* is looked to each Christmas by its readers to point out the hundred neediest families in New York City. The *Christian Herald* is respected in thousands of homes for its



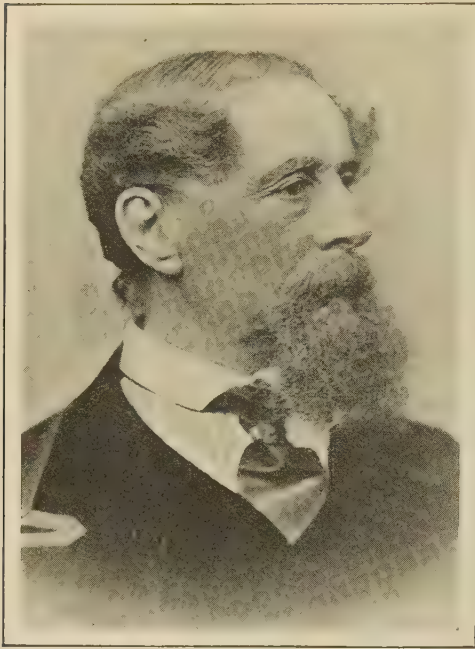
EDWARD W. BOK

collection of funds for the plague-stricken and starving peoples of the world. The *Literary Digest* has often shown its realization of public service by rallying to the assistance of world needs and collecting huge sums of money. The *Woman's Home Companion* did a splendid work with its "Better Babies" campaign. The success of *The Ladies' Home Journal* rests largely on its constant advocacy of measures of public service.

It is idle to say that this advocacy of measures for the public good does not fall within the scope of the modern periodical. As a matter of fact, it is an obligation upon the molder of public opinion that he must discharge if he is sensitive to the full responsibility of his position and opportunity.

It is the splendid duty, as well as obligation of the editors of our newspapers and magazines to nourish and stimulate the spirit of public service.





CHARLES DICKENS

The famous English novelist, lived in luxury and left an estate valued at a half million dollars, although he never received a cent from the tremendous sale of his books in the United States

FOR something like two hundred years, the term "Grub Street," derived from a squalid London thoroughfare in the seventeenth and eighteenth centuries largely populated by impecunious hack writers, has been accepted as the figurative destination that fate reserves for one who seeks a career in authorship. Yet while penury has been the lot of many talented and industrious scribes, even in the days when literature was dubbed at best "a good staff, but a poor crutch," there were men who derived from the pen substantial material rewards. Chatterton perished miserably in his garret; Milton sold "Paradise Lost" for \$25.00; Goldsmith was reduced to wheedling small loans; but Pope was an example of one who knew how to make poetry pay, and lived affluently from his literary earnings in his Twickenham villa.

It remained, however, for the nineteenth and twentieth centuries to bring authorship to fruition as a money winning profession. Figures best tell the story and its contrasts. For example, Dickens, who spent lavishly in his lifetime, left an estate amounting to nearly half a million dollars. Had there been in existence an international copyright, the great American popularity of

## AUTHORS AND THEIR EARNINGS

Dickens would have doubled his earnings. As it was, his pen earned a steady ten thousand pounds a year from the time "The Pickwick Papers" and Sam Weller launched Dickens on the wave of fame.

### UNEQUAL REWARD

Dickens' prosperity had a tendency to irritate his contemporary, Thackeray, but, toward the end of his life, Thackeray, too, began to enjoy large rewards. For every one of the short "Roundabout Papers" which he contributed to the "Cornhill" he was paid one hundred pounds (about \$500). But the novel that many hold to be far and away his best, "Henry Esmond," he sold outright for the sum of one thousand pounds (\$5000). Even that inadequate return for a masterpiece was satisfactory to him. Compared with his meager pen earnings the year before from "Vanity Fair," it seemed a rich reward.

The great French contemporaries of Dickens and Thackeray enjoyed varying degrees of financial prosperity. The prodigal Dumas, though often without a single gold-piece in his pocket, made, in the day of his popularity, between sixty and eighty thousand dollars a year. Balzac was a consistent money winner with his pen, though his earnings were usually mortgaged long in advance through his fondness for embarking in visionary ventures. But Eugene Sue was the glaring example of conspicuous financial success. He was paid twenty thousand dollars for the right to print his "Mysteries of Paris" in daily instalments. A fabulous price for the day, but so popular did the tale prove that copies of the newspaper were not sold, but rented out at ten sous for half an hour. Practically the same terms were received by Sue for "The Wandering Jew." On the other hand, a book destined long to outlive all Sue's novels, Murger's famous "Bohemia," was sold outright for twenty dollars.

### PIONEERS UNDERPAID

Hard was the plight of most of the early Americans who depended upon their pens for a living, Washington Irving being the conspicuous exception. For "The Gold Bug" Poe received \$100, but that was the prize-winning story in a competition. Many

## SOME OF BEST PAID THE LEAST

Poe's most fantastic tales were sold for \$5 apiece. So, considering his vast production in a brief lifetime, it is plain that it was inadequate payment rather than lack of industry that was responsible for his habitual destitution.

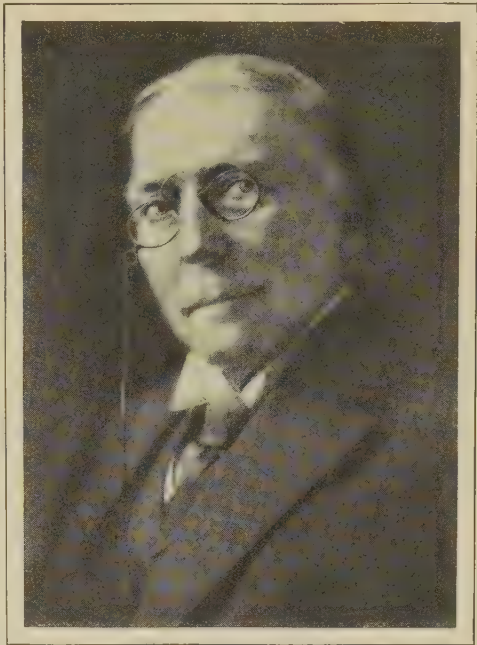
### SOME BEST SELLERS

To turn to the moderns, either of today or of recent yesterdays. Prodigious money-makers of the eighteen-eighties were the novelists of Archibald Clavering Gunter. His first novel, "Mr. Barnes of New York," was rejected as hopelessly unfit by nearly every publishing house in America before the author brought it out at his own expense and disposed of two million copies. Another great "seller" of the eighties was "Ben Tur." There was, in Indianapolis, an apartment house popularly known as the "Ben Tur flats" for the reason that Gen. Lew Wallace had erected it with part of the profits derived from the famous book.

About twenty-five years ago everyone was talking of "Trilby." The fame of the book was largely American made, just as it was an American who persuaded George Du Maurier to forsake for awhile his "Punch" pencil, and try his pen. Du Maurier's first novel, "Peter Ibbetson," was financially only moderately successful. Then he wrote "Trilby," and was astonished and delighted when a New York publishing house offered him \$10,000 for the American rights. Later the publishers generously cancelled the original agreement, substituting a royalty basis that vastly augmented the author's earnings from the book. Fifty thousand dollars was the price paid for the American rights of Du Maurier's last novel, "The Martian."

### STEVENSON STRUGGLED

Stevenson was poorly paid till near the end of his life. In his last two years he had to do the labor of an elephant," as he expressed it, to support his establishment at Vailima, Samoa. The real return from his books came after his death, posthumous royalties amounting to approximately \$25,000 a year over a long period. Once Kipling tried vainly to sell some of his best Indian tales for \$50 apiece. Now he can command \$5,000 for the American rights of a short



JAMES WHITCOMB RILEY

American poet whose verses on "An Old Sweetheart of Mine" are the most profitable bit of writing on record. Riley's earnings from this poem amounted to \$500 a word at the time of his death.

story. When his rate had reached a shilling a word a man sent him a shilling postal order with a request for a sample return. Kipling complied with the word "Thanks." For the first Sherlock Holmes story, "A Study in Scarlet," Conan Doyle was paid \$125, or at the rate of about a quarter of a cent a word. For a later series involving the famous detective, serial rights alone brought the author \$2 a word.

Eighteen hundred dollars apiece was the price paid Booth Tarkington for magazine rights to "Penrod" stories that average perhaps two thousand words. Yet "Penrod" is not Mr. Tarkington's biggest money winner. "Monsieur Beaucaire" was a tale only eleven thousand words in length. Probably the author himself has not been able to keep count of the earnings from it as serial, book, play, and opera libretto.

Measured by the number of words, the most profitable bit of writing of all time seems to have been James Whitcomb Riley's "An Old Sweetheart of Mine," which, brought out again and again in new dress, had earned a sum conservatively estimated at \$500 a word and continues today to be a staple in the literary market.



# THE MYSTERY OF AMBROSE BIERCE

By RICHARD BARRY, Author and Journalist

THE "cosmic journalist" we have in many incarnations. His chief embodiment was Voltaire—bitter as gall, powerful as picnic, and prince of worldlings, defier of the mob whose servant he was, darling of kings whose menace he never ceased to be. His present manifestation is Arthur Brisbane, with tongue in his cheek surveying the passing show, flanked by a bust of Voltaire and a signed photograph of John L. Sullivan, beneath which he writes his phillipics against prize fighting.

However, on the American continent there was never but one cosmic journalist in the superlative sense—Ambrose Bierce.

Bierce alone stalked through this life with the superb poise, the impenetrable mystery of the Master. Already around his memory gather the myths of a legendary character. Despite the fact that he lived but yesterday and that many now here knew him fairly well the facts of his life are shrouded in mist. Edgar Allan Poe was the most romantic figure in American letters, but, in some ways, no more so than Bierce.

Chiefly, there is the mystery of his death. Or, is he dead? Out of Mexico, where he was last seen, came a year ago an account of his supposed execution in 1914—a hurried execution by a casual marauding band. This is now the accepted version of his exit. We are asked to picture this erect, thin, white-haired esthete, well over seventy years of age, facing the ragged firing party calmly (of course) and with—shall we say?—a hint of the perpetual sneer on the firm pressed lips. So be it. Thus he went from a life for which he never had much use.

Did he go consciously to such a death?

There is reason to believe so, for to the last person who saw him (except his anonymous traveling companions and the rough peons of his final days) a poetess whom he had fostered, he said, "I shall never return."

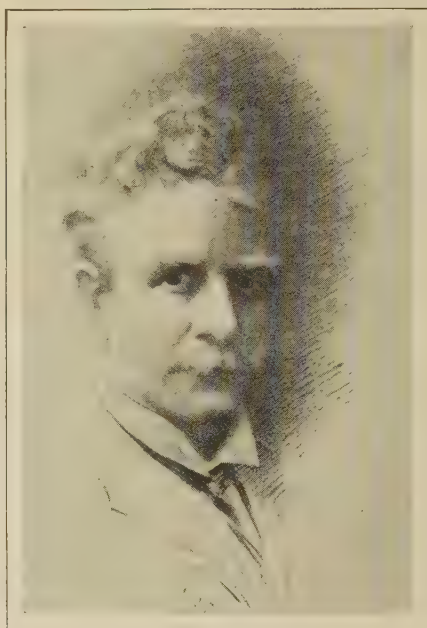
All his life he sought death rather than evaded it. In the Civil War, during which he rose from private to the rank of Major,

he exposed himself with what has been described as almost a fanatical willingness to die. Ever after he constantly sought peril. He might have said "as human life is the cheapest thing on earth, why defy Nature's prodigality with our petty thrift?" But it took him over seventy years of wandering and suffering, and he finally had to seek the jungle of Mexico to snuff out one of the most brilliant brains of his generation.

The real mystery of Ambrose Bierce transcends the apocryphal account of his death, or the query as to the reason for his withdrawn and sheltered life in his middle years. The real question concerning him

is: why was he a rebel from first to last? For he was consistent. He died as he had always lived; defiantly obscure, yet brilliantly provocative of inquiry.

He was without a rival in wielding the poniard of irony. In his hands the scalpel of cynicism penetrated every hidden recess with unerring skill. He was Juvenal, sharpened; and Swift, dramatized. De Maupassant, Poe, O. Henry, were not rivals but colleagues of equal rank in mastery of the short story. His literary skill equaled theirs, but his incisive mind cut deeper. In summoning sheer terror no one was in his class. He was the arch prince of Literary Darkness. His light shines with clinging phosphorescence, mysterious as the night, and, like it, eternal.



Courtesy Neale Pub. Co.

BIERCE—ENIGMA

## ENTER EUGENE O'NEILL

By ANNA FOSTER CHAPIN

THE spotlight of publicity has swung full on the figure of Eugene O'Neill, dramatist. James O'Neill, famous actor, was his father—and a sadly disappointed father. He had tried to make something of his youngest son, and failed. The elder O'Neill secured a lasting hold on the memory of his public in "The Three Musketeers," and his "Monte Cristo" became legend among American playgoers. Traveling about with his parents, the boy got a certain schooling in stage technique, and he had inherited instinct for the theater; but he refused to become an actor. Eugene went to Provincetown and Harvard; he was expelled from both. He was prankish and unruly, and showed no inclination to attend to any serious plan for the future. He pursued obscure adventures that took him away for months. When at last he shipped as a sailor beneath the mast, his father gave up. "You try," said James O'Neill to a friend. "Find out what he really wants to do, and help him if he'll let you."

It appeared that what the erring one wanted most to do was to write—to write plays of the sea. He was encouraged to put down his thoughts on paper. To the friend's surprise, and most of all to the father's, the play tales had the savor of the ocean and the crude vigor of ocean-going men. The characters were his shipmates; the incidents in his sketchy little plays were taken from the tense, raw, salty, human things that happened on board tramp and mailer. He had seen visions with a backdrop of waves and sky. He had partaken of realism with his everyday fare.

When O'Neill's first plays came to production, his audiences reacted at once to

their primal appeal. The dialogue was in the idiom of deck and fo'c'sle. A sailor himself, he projected the life of sailors—"just one ship after another, hard work, small pay, bum grub." He was the first sea dramatist.

The O'Neill workshop on shore was a cottage, neighborless and wind-driven, on the Massachusetts coast near Provincetown. The waves he had ridden as a wilful, wishful boy rolled to his doorstep, and boomed through his plays. The company of amateur actors called the Provincetown Players staged his one-act dramas, and introduced them to New York.

His first long play, and first play of the land, was "Beyond the Horizon," a high-powered drama in the unemotional setting of an American farm-house. O'Neill depicts life exactly as it, with grim stark realism, disregarding sentimentality and conventionality. Some critics award "Beyond the Horizon" the supreme

place among American dramas. It won the Pulitzer prize for the best American play produced in the American theater during the year 1920.

This year O'Neill has turned another trick with a play of an entirely different character. "The Emperor Jones" is the result of one of the playwright's voyages to the African coast. It plumbs the primitive—"is a stupendous adventure in the abysses of racial soul." The chief actor is a Negro, Charles Gilpin. His life is "another story" that we may tell later. In "The Emperor Jones" O'Neill has done something original and eventful. This contribution to native drama, alone, justifies the claims made for him as the most interesting of latter-day playwrights.



Photograph by Nickolas Muray

DRAMA'S UGLY DUCKLING



## THE RIDDLE OF SALISBURY PLAIN



Courtesy *Scientific American*

RESTORATION OF STONEHENGE, RELIC OF A VANISHED RACE, UNDER WAY

**R**ESTORATION of Stonehenge, the famous stone ruins in Wiltshire, England, has revived the age-old question: who built the ancient temple known as the "Riddle of Salisbury Plain?" The British Government is replacing the huge stones in their original positions.

Stonehenge is in Wiltshire, 80 miles from London. It consists of two circles of stones, one within the other; the whole surrounded by a double wall and ditch 1,100 feet in circumference. The outer circle is 105 feet in diameter and consisted of 60 stones, 30 upright and 30 horizontal. The upright stones are about 16 feet high and 6 or 7 feet thick. About 9 feet within the circle is the inner circle of blue stones, originally 40 in number, and within that a double row of 19 stones in the shape of a horseshoe, one within the other. The open part of the horse-shoe points to a stone called the "Friar's Heel." On June 21st, the sun rises exactly in a line with the center of the horse-shoe and throws a ray through the open ends on the altar stone.

Excavations in 1901 brought to light 100 stone implements which put to rest the current belief that Stonehenge was a Druid temple. The Druids were priests of the Celtic tribes that Caesar found when he invaded Britain with his Roman legions. The Druids had bronze and iron implements, so Stonehenge antedates them, although it is probable that the Druids did use Stonehenge for a temple.

Archaeologists of all ages have differed as to the age and origin of Stonehenge. They were nearer agreement on the Druidic

theory than on any one of the many advanced. Today they cannot fix the date of construction with any degree of certainty, but are generally agreed that it was the work of a race of sun-worshippers who inhabited Britain at least 1800 years before the birth of Christ.

Other theories are that it was a Buddhist temple, a fortress, a meaningless pile which the Romans compelled the Britons to build to keep them quiet. Professor Flinders Petrie, a prominent archaeologist, thinks that it was built from the proceeds of a war indemnity.

Equally as puzzling as the question of who built Stonehenge is the question of how it was built. Some of the stones weigh 30 or 40 tons each. How they were moved and set up by a race of men that had stone implements only is still a mystery.

In restoring the stones to their original positions, extreme care was taken to avoid damage. Each stone was surveyed, crated and swathed in huge felt pads. A powerful crane lifted them into place. As it stands now, Stonehenge while not "as good as new" is a remarkable relic of a civilization 4,000 years old.

Charred fragments of human and animal bones found by excavators show that Stonehenge was a temple where a cruel deity was worshiped with bloody sacrifices. What race? And when?

Roman, Saxon, Viking, Carl and Norman have passed, but Stonehenge stands in sombre Salisbury Plain, its monoliths holding their secret as impenetrably as the Sphinx on the banks of the Nile.

## HE CONCEIVED A NEW UNIVERSE

ISAAC NEWTON, speculating on why an apple fell, worked out the law of gravitation. Albert Einstein, Swiss scientist, while sitting and thinking—for which he was paid \$4,500 a year by the Kaiser Wilhelm Academy for Research—saw a laborer fall from a Berlin apartment house. Upon learning that the falling man felt no downward pull, the scientist amplified his "relativity" theory to include gravity and thus revolutionized thought in at least a part of the world of science.

Einstein's theory is too much for a person unversed in physics to grasp. He has worked it out mathematically. While it is not true that there are only twelve men that understand the mathematics of it, the number is limited. Eugene Higgins, American millionaire, offered \$5,000 for the best popular essay of 3,000 words explaining

Einstein. Few of the three hundred essays submitted could be called popular, dealing as they did with mathematical abstractions.

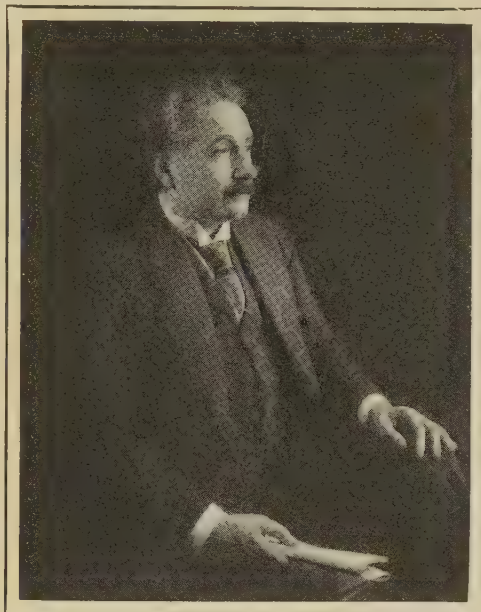
Einstein's theory changes man's fundamental conception of the universe. It would be but the interesting guess of a scientist, except for one fact: experiments have proved two of his contentions to be correct. He said that a ray of light did not travel in a straight line from a star to an observer on earth. Astronomers at Sobral, Brazil, and Principe, an island off the coast of Africa, verified this with photographs taken during the eclipse of 1919.

How Einstein's theory changes Science's conception of the universe, can be understood only after involved explanation. However, some of the conclusions it leads to are astonishing enough to the average man. In Einstein's universe space is defined and has boundary limits; parallel lines can meet; there is no such thing as

absolute time; yardsticks may vary in length according to the way we hold them; a man moving with the speed of light would never grow old in years; the weight of a body may depend upon its velocity; the shortest distance between two points may not be a straight line; there is no such thing as a "really" straight or a "really" curved line, and no action can exceed the speed of light!

Our old universe required but three dimensions to explain it—length, breadth, and height: Einstein's universe requires a fourth. In what direction does this fourth dimension lie? the average man asks, and it is here that his difficulties commence.

Man has regarded space as immeasurable; Einstein virtually says that man and his world are enclosed in a space like a nutshell, the breadth, height, depth and curvature of which he



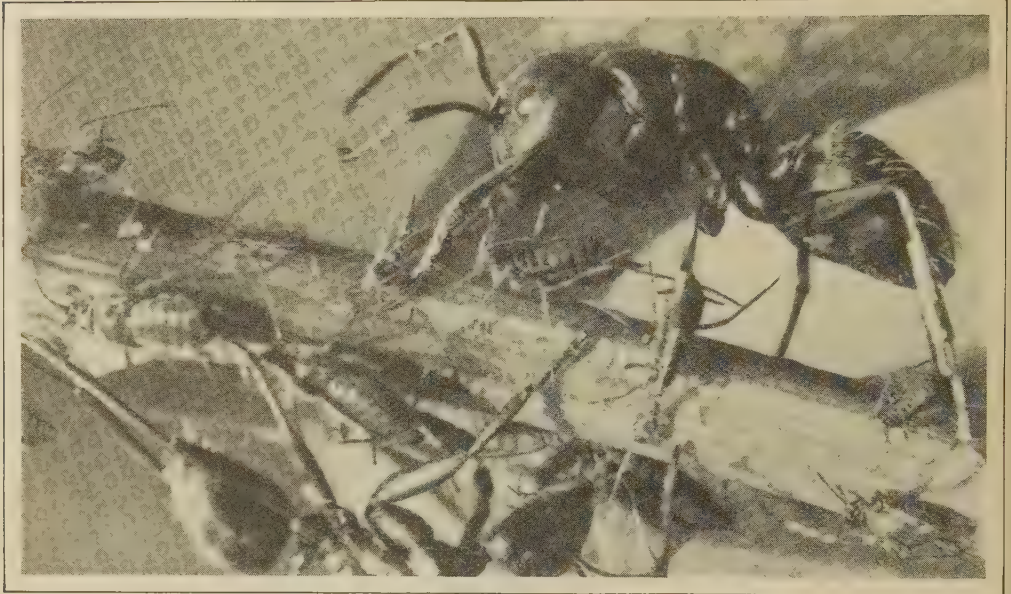
ALBERT EINSTEIN

can measure with a footrule.

The workaday world is not disturbed in the least by the Einstein theory; whether or not Einstein is right is of little consequence to the average man. It does not, as has been believed, destroy Newton's laws. Einstein, himself, said on this point: "No one must think that Newton's great creation can be overthrown in any real sense by this or by any other theory. His clear and wide ideas will forever retain their significance as the foundation upon which our modern conceptions of physics have been built." It has, however, precipitated a revolution in the physical conception of the world. Professor Planck, winner of the Nobel Prize for discoveries in physics, says: "It surpasses in boldness everything previously suggested in speculative natural philosophy and even in the philosophical theories of knowledge."—A. A. Hopkins, editorial staff, *The Scientific American*.



## AN INSECT THAT COMBS ITS HAIR



© Publishers Photo Service

A REAL CLOSE-UP OF AN ANT

This photograph, made with the aid of the microscope, shows clearly the "comb" on the hind leg. The ant is milking an aphid or ant-cow. The aphid secretes a fluid valued by the ants for food. Herds of aphids are milked regularly and otherwise cared for

"GO to the ant, thou sluggard," said the wise King Solomon. He might have addressed this advice to the sloven as well, naturalists say, for the ant is also the dandy of the insect world.

Ants spend much of their time primping. Cleanliness is as much an essential of their gospel of living as industry. They have complete toilet outfits including fine and coarse combs. Their bodies are covered with a fine hairy coat interspersed with spines and bristles. Working ceaselessly in the earth, as they do, these coats become filled with dirt, a condition which, apparently, they cannot endure, for they brush, wash and comb until clean again.

In this process, the ant finds its tongue the most useful implement. It is lined with hairy ridges that are covered with tiny curved "bosses."

The chief comb, however, is attached to the hind legs. It has a short handle, stiff back and is tooth-edged. It can be swung freely and is applied to the coat directly and effectively.

Ants have no particular time for making their toilet. They do it whenever they feel like it, whether eating, working or on the march. An ant will stop in the midst

of work, climb to a nearby clod and, standing on its hind legs, ply teeth, comb and tongue. From top of head to tip of hind legs it goes, smoothing out ruffled hairs and removing the particles of dirt. Finishing with a few touches, it stretches, calmly climbs down from its pedestal and loses itself among its fellow-workers.

The acrobatic skill of ants exhibited during this washing process is amazing. They climb to the tips of grass blades, hang by their claws and turn around and around. The blade is held with the third and fourth pairs of legs which are spread at length while the head is cleaned with the forelegs or the abdomen combed.

Sometimes two ants will clean a fellow-worker. Clinging to the grass, a foreleg on one side of the stem and a hind leg on the other, they stretch out at full length. The ant that is being cleaned hangs in a like position.

The voluntary maids will go over their subject vigorously with tongues, teeth and combs, washing and brushing her coat until it is clean and sleek again. Ants appear to enjoy these experiences for they will submit complaisantly to the most violent attentions of the others.



## Is his whole heart in Play?

Many of the pleasures your boy so happily enjoys now will count for little when he embarks upon the career you have planned for him. And your little girl—how rapidly is she acquiring sound understanding of the many intensely interesting yet wholesome matters that will mold her into the beautiful character you want her to be?

### Here's fun that builds character

**N**OW—in the formative period, your boy or girl is most receptive to impressions—and these childhood impressions may mean the making or breaking of a future. Right now your children are forming the background of careers—learning the A B C's of character and culture. They are looking for examples to emulate, ideals to follow.

It is the double purpose of "St. Nicholas" magazine to amuse and develop children



through good reading. It brings to them each month a wealth of fine short stories and serials, interesting pictures, true stories of other lands, little talks on history, the wonders of science and nature, facts from the lives of great men and women, sports and pastimes for in- and out-of-doors, comics, riddles, clear little statements of public questions. It helps the youngsters with their hobbies, offers prizes for drawing, writing, photography, etc.

#### FOR THE PRICE OF ONE GOOD BOOK

*you can give them the equivalent of twenty-five volumes of children's reading—written and edited by folks who have spent a lifetime studying the problems of growing boys and girls, and know how best to reach their hearts and minds.*

### MAIL THIS COUPON



*Why not have St. Nicholas on approval? You needn't pay for it until you are satisfied. Simply sign and mail the coupon and receive your first copy of the magazine. Then if you want "St. Nicholas" all year, send your remittance. Otherwise, notify us and we shall cancel your subscription.*

**THE CENTURY COMPANY, Dept. C-23**  
353 Fourth Avenue, New York.

You may send "St. Nicholas" on approval. Upon receipt of the first copy and bill, I will send \$4.00 for a year's subscription if I want the magazine. If not satisfied within ten days of receipt of first copy I will notify you to cancel the order and will then pay only 20c (slightly more than half the price of the first copy).

**Send to:**

Name.....

Address.....

City..... State.....

Parent's Signature .....



# T H E O P E N L E T T E R

In the letters that come to The Mentor office, we find many exclamations of pleasure over the pictures that we publish. "One never tires of the splendid illustrations in The Mentor" writes a reader in Richmond, Va. From the very first, the thought of beautiful pictures has been foremost in our minds. We have always regarded it as an essential feature of the Mentor Plan to lead our readers through the various fields of knowledge by the pathway of pictures.

★ ★ ★

We have enjoyed rare privileges in the matter of art material. In the field of Travel we have had the exclusive rights to publication of the splendid pictures made in the course of years by Mr. Dwight L. Elmendorf. We also publish the travel talks and illustrations of Mr. E. M. Newman. In the field of Fine Art we have been particularly favored. Art Museums all over the land have given The Mentor not only full privileges, but cordial co-operation. Owners of famous private collections have been generous in granting rights of publication of their masterpieces, and artists have responded readily to our request to print their pictures.

★ ★ ★

Let us glance over some of the numbers of The Mentor. The subject of Oriental and Chinese Rugs was covered by John K. Mumford, one of the best authorities on the subject in this country, and his article was illustrated with pictures in full colors reproducing magnificent rugs purchased by Mr. Mumford for some of our great private collectors. We carried \$50,000 insurance on six of these rugs while we had them in process of reproduction. Our article on Butterflies was written by Dr. W. J. Holland, who owns one of the finest private collections of Butterflies in the world. The illustrations were full-color reproductions of rare and beautiful specimens owned by Dr. Holland. On subjects like the Weather, Forestry, and Conservation we enjoyed the co-operation of the Governmental departments in Washington. Mr. Talman of the Weather Bureau wrote the first article, and Mr. Henry S. Graves, United States Forester,

wrote the other two. The pictures came from the Government departments. Our articles on Prehistoric Man and Animals were prepared by Drs. Matthews and Wissler of the American Museum of Natural History, and illustrated by pictures supplied by the Museum. In covering the subject of Chinese Painting, we gave our readers reproductions of rare and beautiful examples of Chinese Art, supplied to us by Mrs. Ayscough of Shanghai, the author of the article. Our Greek number was illustrated with magnificent photographs made under authority of the Greek Government, by Frederick Boissonnas, a most distinguished photographer, who has made pictures for many of the governments of Europe. Our Indian number contains many beautiful reproductions of paintings, and several masterpieces from the famous Curtis collection of Indian photographs. Mr. D. F. Barry let us reproduce his copyright picture of Chief Rain-in-the-Face, and other owners of fine Indian pictures, including Mr. Grinnell, author of the article, contributed to this remarkable number. The Ireland article was illustrated with photographs made by Mr. Newman during a special trip of observation. Rabindranath Tagore's article contains many interesting and beautiful pictures of Indian subjects supplied by Dr. Tagore and his friend, Basanta Koomar Roy.

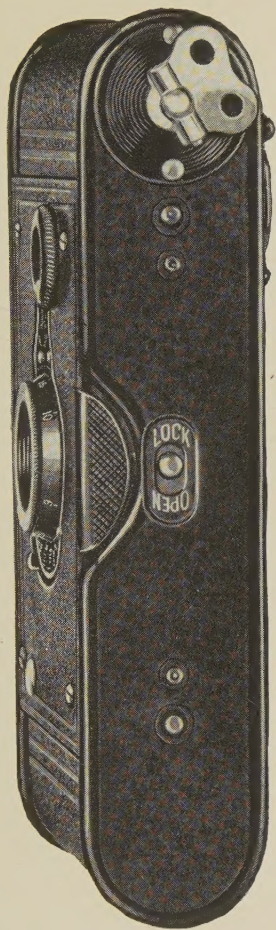
★ ★ ★

In this number we present something altogether unique in our Gravure section—a series of pictures specially photographed for The Mentor, in which the whole story of gathering and printing news is told, from the event—in this case, a fire—to the printed sheet that we find on our breakfast table next morning. In the forthcoming number devoted to the Motion Picture World, we shall give many interesting and illuminating illustrations made for The Mentor by order and under the direction of Mr. D. W. Griffith and other leaders in the motion picture industry.

In every case, we give our readers the best and most informing material in picture as well as text.

*W. D. Moffat*





Actual Size

## Here is Efficiency

A Focusing Model  
of the

# Vest Pocket Kodak *Special*

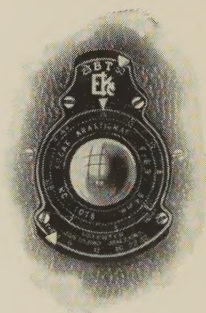
with Kodak  
Anastigmat Lens *f.6.9*

In this new camera the focusing is accomplished by slightly turning the lens flange, the focusing *scale* appearing on the shutter itself.

So effective is this manner of focusing that the lens may be brought to perfect focus for subjects as close as three feet, thus doing away with all necessity for the use of a Portrait Attachment in making "close ups".

The shutter is the Kodak Ball Bearing with speeds of 1/25 and 1/50 of a second, the usual time and "bulb" exposures, and of course the full range of stops from *f.6.9* down to *f.32*.

A remarkable compact camera—likewise an unusually efficient camera—autographic, and richly finished.



## The Price, \$21.00

includes the Excise War Tax.

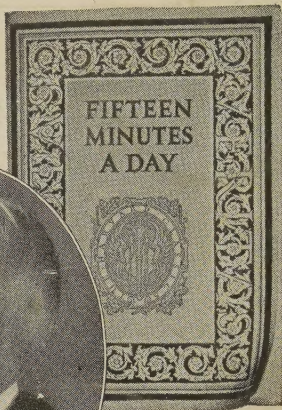
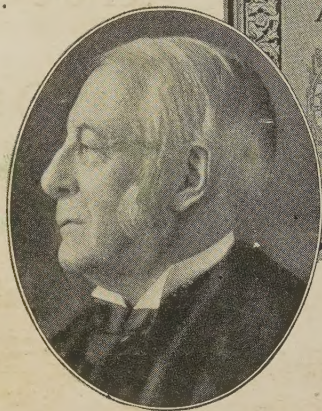
*At your dealer's.*

EASTMAN KODAK COMPANY, ROCHESTER, N. Y., *The Kodak City*



# Your Reading Problem Solved by Dr. Eliot of Harvard

*The reading you have always wanted to do, the reading that means a broader outlook, bigger success, that means thinking straight and talking well—how you can do this reading in fifteen minutes a day is told by Dr. Eliot in this booklet.*



*Gives Dr. Eliot's own plan of liberal education through reading.*

**H**OW can you gain, in just a few delightful minutes' reading each day, that knowledge of a few truly great books which will distinguish you always as a well-read man or woman? How can you, by reading, acquire a deep and true conception of human nature and human affairs? How are you to become well versed in those niceties no less than in those fundamentals of life which you can know only by carefully selected reading, never by random reading?

It is that question, of so much importance to you, as it is to every thinking person, that you will find answered in the booklet describing Dr. Eliot's Five-Foot Shelf of Books.

It tells you what few great books—biographies, histories, novels, dramas, poems, books of science and travel, philosophy, and religion—picture the progress of civilization, and, as Dr. Eliot says, "enrich, refine, and fertilize the mind."

Every well-informed man and woman should at least know something about

## DR. ELIOT'S FIVE-FOOT SHELF OF BOOKS

The free booklet tells about it—how Dr. Eliot has put into his Five-Foot Shelf "the books essential to the Twentieth Century idea of a cultivated person," how he has so arranged these books that even fifteen minutes a day are enough, how, in these pleasant moments of spare time by using the reading courses Dr. Eliot has provided, you can get the knowledge of literature and life, the culture, the broad viewpoint that progress in every walk of life demands to-day.

"For me," wrote one man, "your little free book meant a big step forward, and it showed me besides the way to a vast new world of pleasure."

*Every reader of The Mentor is invited to have free a copy of this handsome and entertaining little book which is being distributed to acquaint people with Dr. Eliot's Five-Foot Shelf of Books. Merely drop us a postcard to-day.*

**P. F. COLLIER & SON COMPANY, 419 W. 13th Street, New York**